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The Lamentable Tragedy of
OMELET AND OATMEALIA

By ONA WINANTS BORLAND



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DRAMA

No. 616

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THE DRAMATIC PUBLISHING COMPANY

CHICAGO, ILLINOIS

THE LAMENTABLE TRAGEDY
OF
OMELET AND OATMEALIA

IN SONG AND VERSE

BY
ONA WINANTS BORLAND

AUTHOR OF
THE LAMENTABLE TRAGEDY OF JULIUS CÆSAR

DEDICATED
IN LOVING LOYALTY
TO THE CLASS OF 1901,
SMITH COLLEGE

CHICAGO
THE DRAMATIC PUBLISHING COMPANY

DRAMATIS PERSONAE.

KING FRAUDIUS—Potted boneless chicken, usurping the throne of Chanticleer.

OMELET—His nephew, son of the former king.

BOLOGNIUS—Lord chamberlain.

POSTUM—His son.

BACONIUS—Friend to Omelet.

SUNNY JIM } courtiers.

JIM DUMPS }

GHOST OF CHANTICLEER.

TOASTEM—A grave digger.

MILK—Mother of Omelet, and Queen.

OATMEALIA—Daughter of Bolognius.

CAMELIA KIDD—A supe,—one of the players.

POLICEMAN—Etc.

SCENE:—*Castle of Ills-Galore, City of Illville.*

TIME:—*To-morrow.*

Note:—The tunes are all old and familiar; most of them will be found in "Home Songs," which will be supplied by the publishers of this book on receipt of ~~fifty~~ ¹⁰ cents.

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Amateur actors are warned not to perform this play until they have the written permission of the publishers. The royalty fee is five dollars for each performance payable in advance.

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THE LAMENTABLE TRAGEDY

OF

OMELET AND OATMELIA.

PROLOGUE.

[Tune, "Spanish Cavalier."]

A Danish tragedee,—Prepare now to see,
With horrors that will chill to the marrow;
With spooks and with bugs,—Policemen and thugs—
Our play's filled with weeping and sorrow.

The hero's Omelet,—Oatmeal is his pet;
There's Chanticleer and Jim Dumps and Sunny;
There's Milk, who is queen,—And Fraudius, the king,
Is false boneless chicken, which is funny.

Of Postum you have heard—Of Toastem, not a word,
But here you will find them together.
Illville is the scene,—And the bad king and queen,
Will prove to be birds of a feather.

ACT I.

SCENE I. [Before the Castle of Illville. Two policemen on the beat.]

FIRST POLICEMAN. [Tune, "The Lorelei.]

I know not why in thunder—I am so scared to-night.
A spook on that tower yonder—Threw me in a horrible fright.

47936

7

The night is close and it thunders,
 And I'm scared almost to death.
 I fear we'll see ghosts and wonders,
 And I dare not draw a full breath.

SECOND POLICEMAN. [*Tune, "Massa's in the Cold, Cold Ground."*]

Hear that clock up there is striking,
 'Tis midnight's awful hour.
 I think that we had best be hiking,
 While 'tis still within our power.
 Where young medics go a creeping,
 Where dry bones abound,
 There King Chanticleer is sleeping,
 Sleeping in the cold, cold ground.

Down in the graveyard where dry bones abound,
 There King Chanticleer is sleeping,
 Sleeping in the cold cold ground.

[*Faint crowing of a cock.*]

[*Both repeat chorus.*]

Down in the graveyard—Hear that gruesome sound.
 'Tis a rooster that is crowing,—Crowing from the cold, cold
 ground.

[*Enter OMELET.*]

TWO POLICEMEN. [*Tune, "Long, Long Ago."*]

Why art thou here on a night that's so drear,
 Prince Omelet, Prince Omelet?
 Pray get thee gone,—Oh, come thou not near,
 Prince Omelet,—Omelet.
 Why hast thou braved thus the terrors of the night?
 Go, lest some evil should thy fair youth blight.
 Go, lest some ghostly apparition thee affright.
 Go, Omelet,—Omelet.

[*Faint crowing of a cock.*]

OMELET. [*Tune, "Schubert's Serenade."*]

Through the leaves the night winds moving

Murmer low and sweet.
Sick with dread, uncertain, roving,
Fear has led my feet.
Methinks I heard just now the crowing
Of my father, Chanticleer,—Of my father, Chanticleer.
Terror seized me, why, not knowing,
Trembling, sickly fear,—Trembling, sickly fear.

ALL. Chorus. [*Two policemen singing alto or baritone.*]

Sadly from the graveyard crowing,—Sounds dead Chanticleer.
Sadly from the graveyard crowing,—Filling our hearts with fear.
Filling our hearts with fear,—Our hearts with fear.

[*Enter Ghost of CHANTICLEER.*]

GHOST OF CHANTICLEER. [*Tune, "Coming Through the Rye."*]

I'm the Ghost of Chanticleer—The erstwhile lord and king.
Around these courts both far and near—My praises used to ring.
Now I'm in the graveyard laid—Another's in my place,
And I am here to testify—The whole thing's a disgrace.

My queen was false,—She poisoned me—And then she married
him,
Old Fraudius, without a bone,—And potted in a tin.
Milk it was that poisoned me,—Now Milk must be condensed.
If you knew all this horrid crime,—You'd surely be incensed.

Now promise me, O, Om'let dear—That you will vengeance
wreak.

The certain death of Fraudius—Is all that I now seek.

Milk, the traitor, will turn to clabber.

Leave her to her fate.

But stop my brother's *fowl* palaver. Avenge on him my hate.

OMELET. [*Tune, "Annie Laurie."*]

O, Father, Sire and King,—I'll do all that you say.
This wretch to death I'll bring—And for his crime he'll pay.
And for his crime he'll pay. His guilt I'll not gainsay.
And for noble Chanticleer, I'll bring this wretch to bay.

No backbone has *fowl* Fraudius, No drumstick yet, nor wing.

He cannot crow, nor cackle, Nor cock-a-doo, nor sing.
 He cannot crow nor sing,—Nor yet the sunrise bring.
 And for noble Chanticleer—He's an imitation queer.

GHOST OF CHANTICLEER. [*Tune, "Farewell Forever."*]

Farewell forever,—Farewell to thee.
 Tombstones may sever—Thee from me,
 But I'll be haunting—Spooking near thee.
 Farewell forever to thee.

CURTAIN.

SCENE II:—[*Room in BOLOGNIUS' house. POSTUM and OATMEALIA.*]

POSTUM. [*Tune, "Believe Me if all Those Endearing Young Charms."*]

Believe me, dear sister, you're wasting your time.
 Omelet will ne'er make you his bride.
 Your station's too lowly, and eggs come too high,
 For an Om'let with poor folks to bide.
 It is said that he's cracked—Or the eggs whence he came,
 And some day he'll fall flat,—Just you see.
 He's a bad egg, I'll bet—He's a rum Omelet.
 He's not all that he's cracked up to be.

OATMEALIA. [*Tune, "Blue Bells of Scotland."*]

O, Brother, dear Brother, how can you scold me so?
 Prince Om'let's so tender—He's the nicest kind of beau.
 I may say he's soft, but I never liked a hard boiled egg.
 O, leave me fair Omelet, dear Brother, this I beg.

Fair Prince Omelet too, is always up to date,
 Of all the new health foods you ought to hear him prate.
 He gave me a package, the very best you ever ate.
 He said if I'd eat it I'd surely meet my fate.

[*Enter BOLOGNIUS.*]

BOLOGNIUS. [*Tune, "Soldier's Farewell."*]

O, Postum art thou still here?—Art thou not gone to France?
O, Postum, post thee quickly—With not a backward glance.

OATMELIA and BOLOGNIUS. [*Together.*]

Farewell, farewell, Postum farewell,—Farewell, farewell, Postum
farewell.

POSTUM. [*Sings chorus.*]

Farewell, farewell,—Dear Pa, farewell,
Farewell, farewell,—Fair one farewell.

[*All three repeat chorus, then all hold hands and dance jig
to the Reveille played on piano.*]

CURTAIN.

ACT II.

SCENE I. [FRAUDIUS, SUNNY JIM and JIM DUMPS seated at table
drinking.]

FRAUDIUS. [*Tune, "Little Brown Jug."*]

Come, courtiers, come, fill up your glass
And drink a health to every lass.
Some like gin and some like rum—But lemonade is on the bum.

ALL. Ha, ha, ha, you and me.
Little brown jug, don't we love thee?

FRAUDIUS.

Milk is queen, but give me beer.
Milk shan't kill me like Chanticleer.
Barley is the stuff for me—No milk-shake and no ice tea.

ALL. [*Sing chorus.*]

[Enter MILK and OMELET.]

MILK. [Tune, "*Mocking Bird*."]

All hail to thee, King Fraudius, King Fraudius, King Fraudius.
All hail to thee, King Fraudius—And thy courtiers, fair sirs,
I greet you all.
And here is Prince Omelet, Omelet, Omelet,
And here is Prince Omelet,—Who to sorrow and to mourning
still is thrall.

[*She joins the revellers;—the King is boisterous.*]

OMELET. [*Aside. Same tune.*]

Listen to the Mocking Cock, Listen to the Mocking Cock,
The Mocking Cock still drinking o'er his grave.
Listen to the Mocking Cock, listen to the Mocking Cock,
Still drinking and carousing—See the knave.

QUEEN. [Tune, "*Drink to Me Only with Thine Eyes*."]

Om'let my son, my only son—Why art thou sad to-night?
Thou giv'st me such a turn I fear—To curdle at thy sight.
Thy father is dead, but we are alive. Brace up and be a man.
The king is dead. Long live the king. He'll do the best he
C A N.

OMELET. [Tune, "*Robin Adair*."]

What's all this mirth to me? Chan-ti-cleer's dead.
All's false that here I see—Filling me with dread.
What's all this joy and mirth, When of fried chicken there's a
dearth?
O, the fowl stuff we're fed. Chanticleer's dead.

[Exit OMELET.]

QUEEN. [Tune, "*In the Gloaming*."]

O, King Fraudius give me counsel—How to cheer Prince
Omelet up.
We must find some one to cheer him. If it be a yellow pup.

He is always groaning, moping, With a hidden, unknown woe.
I've been hoping, ever hoping, Time would make this sadness go.

[JIM DUMPS and SUNNY JIM come forward.]

BOTH. [*Tune, "Boolah."*]

O Jimmy Dumps and Sunny Jim, dee dee deedle, deedle dee.
We are the stuff, lead us to him. Dee dee deedle, deedle dee.
We're the boys—That can bring joys, When care annoys,
Or pleasure cloys. We make a noise—But we have poise,
There's no alloys—In these envoys.

[*Both dance and whistle.*]

[*Tune, "I Gave Her Kisses One."*]

There was a young girl lived close by 'em
Who said to these twins, not of Siam,
To kiss me of course you will have to use FORCE
But Lord knows you are stronger than I am.

KING, QUEEN, JIM DUMPS and SUNNY JIM. [*Tune, "Scotland's Burning," sung as a round.*]

1. Omelet's sadness and his madness,
2. We must, we must,
3. Cure, cure, cure, cure.
4. Cheer him, cheer him up.

[*The four dance a very stately minuet or quadrille to this tune played slowly.*]

CURTAIN.

SCENE II. OATMEALIA. [*Tune, "Silver Threads Among the Gold."*]

Little germs among our food—Threaten to destroy our life,
Microscopic little brood—Of foes all ready for the strife.
Microbes lurking in the milk, the milk, Breeding typhoid and such
ilk.
Microbes lurking in the milk, Breeding typhoid and such ilk.
Prophylactic must we be, In the methods we employ.

Therapeutic comes too late, These small wormlets to destroy.
 Let our motto be to boil, to boil, Sterilize each shred of food.
 Thus the microbe's power we foil, we foil,
 E'er he's past potential mood.

[*Enter OMELET.*]

OMELET. [*Tune, "Nellie Grey."*]

Get thee to a sanitorium, this is no place for you.
 This is bug house, and prison, and far worse.
 Get thee to thy brother Postum, who has sailed across the blue,
 Or you may have to travel in a hearse.
 Oh, my poor Oatmeal, You must take yourself away,
 And I'll never see my Oatmeal as of yore.
 I'll be feeding on puffed pebbles and perhaps a bale of hay,
 And I can't sow my wild oats any more.

Get thee to a sanitorium, this is no place for you.
 This is bug house and prison, and far worse.
 Do not linger any longer,—To skidoodle is your cue,
 For the blue air about you breathes a curse.
 Oh, my poor Oatmeal, How I'd dearly like to steal you,
 And we'd never see this Illville any more.
 We would sail up in an airship, and the balmy breeze would heal
 you,
 Far away from this castle, Illsgalore.

OATMEALIA. [*Tune, "Good-night Ladies."*]

Good-bye, Omelet; good-bye, Omelet; good-bye, Omelet;
 I grieve to see you thus. Verily I believe you're cracked,
 believe you're cracked, believe you're cracked.
 Verily I believe you're cracked. Your wheels buzz-zz-zz.

● [*Exit OATMEALIA.*]

[*Enter JIM DUMPS and SUNNY JIM.*]

BOTH. [*Tune, "Yankee Doodle."*]

O, Sunny Jim has come to town,
 And Jimmy Dumps, his brother.
 Except one's glad and t'other's sad,
 You can't tell one from t'other.

Sunny Jim says ha, ha, ha,—Spruced up like a dandy.
Jimmy Dumps says bah, bah, bah, and for a grouch he's handy.

Oh, heel and toe, away we go,—we always go together.
Rain or shine, or hail or snow,—we never mind the weather.

[*They repeat chorus as they dance.*]

CURTAIN.

—
ACT III.

SCENE I.—[*OMELET and a player holding false face in his hand.*]

OMELET. [*Tune, "Maryland, My Maryland."*]

The play's the thing, we'll strive in jest.
The king's fowl crime to ferret out.
All life's a stage, and by this test,
We'll prove his guilt beyond a doubt.
Thy face is false,—so is the king's.
How false his brazen voice rings.
No more he's like to Chanticleer,
Than sulphur match to chandelier.

[*Enter CAMELIA KIDD, a supe.*]

CAMELIA KIDD. [*Tune, "Campbells are Coming."*]

The players are coming, tra-la, tra-la.
The players are coming, tra-la, tra-la,
And I am a *soup* and he is canned fish,
And all imitate some kind of a dish.
The stuff that goes into those beautiful cans,
And hides itself under a garrish label, Is enough to ruin most
any well man's digestion and temper when put on his
table.

[*CAMELIA KIDD and player sing chorus and exeunt.*]

The players are coming, tra-la, tra-la, etc.

OMELET. [*Tune, "The Palms."*]

To be, or not to be, that is the question:
 Whether 'tis nobler in the mind to suffer
 Those ills that come to man thro' indigestion,
 Or let life's light be snuffed by Death, the snuffer.
 To die, to sleep, perchance to dream.— Aye there's the rub, to
 dream, Night mares are awful scares.
 To die! To sleep! Perchance to dream. Cowards are we all
 made by indiges-t-i-o-n.
 Who would keep cooks who know not how to boil,
 Feared we not to fly from frying pan to fire?
 When we have shuffled off this mortal coil,
 Will we still have to eat in worlds up higher?
 To die, to sleep, etc.

[Enter BACONIUS.]

BACONIUS. [*Tune, "Dixie."*]

I wish I was in the land of plenty.
 You don't like can stuff when you are twenty.
 Take away, take away, take away, your Battle Creek.

In the country folks eat ham and bacon,
 Chicken's chicken and no fakin'.
 Take away, take away, take away your bottled chick.

I want to get away from Illville, without delay.
 To Illsgalore I'll come no more.— I want to get away.
 Away, away, away from Illsgalore.— Away, away, away from
 Illsgalore.

[Enter KING, QUEEN, COURTIER, OATMEALIA and BOLOGNIUS.]

ALL. [*Tune, "Du Lieber Augustine."*]

Here we are Omelet, Omelet, Omelet, here we are Omelet,
 Let's see your play. Oh, where are the actors, who are to be
 factors,
 In solving the mystery of this tragedy?

[Enter CAMELIA KIDD and actor.]

CAMELIA KIDD. [*Tune, "The Campbells are Coming."*]

The players are coming, tra-la, tra-la.
The players are coming, tra-la, tra-la.
And I am a supe and this man is a star.
A star is a queer fish from seas afar.

He plays the king, and I play his wife,
And while he sleeps I take his life.
I poison him with a glass of milk,
And wipe off his chin with a kerchief of silk.

FRAUDIUS. [*Spoken.*]

Ho! stop the play! Omelet, some eggs, I pray.
Cabbages and eggs I say. These players wax too gay.
Take them away,—away.

[*All exeunt in confusion.*]

OMELET. [*Alone. Tune, Refrain of "Hail Columbia."*]

Lo! the king doth seem perturbed. By our play he's sore
disturbed.
By his fright his guilt he betrayed. Now shall his penalty be
paid?

CURTAIN.

SCENE II. *The QUEEN'S closet. [On one side a painting of
CHANTICLEER; on the other a large label advertising potted
boneless chicken.]*

[*OMELET and MILK discovered.*]

OMELET. [*Tune, "Old Kentucky Home."*]

Oh, look on this picture and on that,
And say which is counterfeit.

Compared to this one, the other doth fall flat,
To succeed whom he is far from fit.
Chanticleer's dead and I have no joy in life;
Just sorrow where all was delight,
But it seems to me that if I had been his wife,
I'd have not killed him for this,— Good-night.

Weep no more my mother. Water with Milk don't go;
 For your punishment you will have to be condensed.
 To be malted infants' food is your woe.

[BOLOGNIUS *sneezes within.*]

OMELET. [*Spoken.*]

What, ho! Within there! King Fraudius lo, I'll bring thee low!
 Which mayhap within thy can thou art. Who knows what meat
 we eat of?

[OMELET *stabs through curtain and drags out form of BOLOGNIUS.*]

Ha! thou eavesdropper! Thou nothing! Stuffed with the meat
 of thy superiors.

I killed thee for the king. Away! Thou'lt soon be fried for
 some man's breakfast table.

CURTAIN.

ACT IV.

OATMEALIA. [*Carrying several boxes of health foods, oats in
 her hair like a garland. Tune, "Last Rose of Summer."*]

They're the last oats of summer, wild oats of some young man,
 Sown there by some young bummer, trying to prove himself a
 man.

'Tis hard to make oatmeal—from wild oats sown afar,
 But the young man who doth make hay while the sun shines, is
 up to par.

[*Tune, "Swanee River."*]

Way down within the dark green graveyard, Far, far away,
 There's where they've laid my poor old father,
 There's where he's laid away.
 All up and down this old Illsgalore—Sadly I roam,
 Still seeking my Dad who *is* no more. Empty my heart and
 home.

[*Tune, "Sweet and Low."*]

Here's puffed rice, soft and nice—Omelet said I'd meet my fate.
 Here's hay, shredded hay,—Food that is up to date.
 Oatmeal must from the table go, Scientists have decreed it so.
 Nor can we have buckwheat.
 Chemically tested food, predigested food—eat!

Here is bran, food for man. Sawdust and shorts and middlings,
 Sticks and stones and ground up bones,
 Not even fit for kindlings.

Steaks and roasts from our diet must go.
 These are for wild beasts I'd have you know.
 No more roast pork nor pig's feet.
 Chemically tested food, predigested food—eat!

[*Exit.*]

[*Enter FRAUDIUS, MILK and POSTUM.*]

POSTUM. [*Tune, "Maryland, My Maryland."*]

Revenge I seek, thou knavish king.
 Father's dead, my father's dead!
 Upon thee now I'll vengeance bring.
 Vengeance on thy guilty head.
 Tho' thou art king—a throne thy seat,
 My sword shall make of thee mince meat.
 Thou shalt no more the public cheat,
 Who think in thee they chicken eat.

MILK. [*Same tune.*]

Thou art at fault, O! Postum dear,
 The king did not thy father slay.
 Om'let it was, Om'let, dos't hear?
 And for his crime he'll have to pay.

FRAUDIUS. [*Same tune.*]

In this great crime I had no part. For Om'let save thy vengeful
 dart.
 Dear Postum spare my chicken heart, And dine with me on
 cherry tart.

[Enter BACONIUS.]

BACONIUS. [*Tune, "Old Black Joe."*]

Sad news I bring, O! my heart will break with woe.
Gone is Oatmeal, tho' which way we do not know.
Naught of her's left from her head unto her toe,
Sawdust and too much water was her overthrow.
She busted! She busted! 'Twas a death unparalleled.
She drank too much on top of sawdust, Then she swelled.

[*Enter entire cast, each carrying some part of OATMELIA;—a wig, a piece of garment, or a broken box of health food.*]

ALL. [*Tune, "Farmer wants a Wife."*]

O! sad funeral train, O! sad funeral train!
Poor Oatmeal, she swelled up and bust.
She'll ne'er sing again. She'll ne'er sing again.
Poor Oatmeal, she swelled up and bust.
'Twas water on the bran, 'twas water on the bran.
Poor Oatmeal, she swelled up and bust.

CURTAIN.

ACT V.

SCENE. *A graveyard.*

TOASTEM. [*Tune, "Buttercup."*]

Most folks call me Toastem. When doctors have dosed 'em,
I start them along their road down. The next one can roast 'em
While I say a nostrum—For I am a pious old clown.

[Enter OMELET and BACONIUS.]

OMELET. [*Picking up a small imitation skeleton from grave.*
Tune, "Who will Smoke my Meerschaum Pipe?"]

O! Who is this lies rotting here, rotting here?
O'er his dead bones I'll shed a tear, shed a tear.
Forgotten here full many a year, With none but worms to cheer.
Rattle his bones, rattle his bones, rattle his bones, bones, bones.

[*Enter POSTUM, KING and QUEEN with remains of OATMEALIA.*]

And who is this they bury here, bury here?
Oatmealia in condition queer, 'dition queer.
But rags and tags upon her bier.
My dear I'll shed a tear.
Bury her deep, bury her deep, bury her deep, deep, deep.

And who is this goes weeping here, weeping here,
Transformed into one human tear, human tear?
Postum, to death thou'rt very near,
Go join thy sister dear.

[*Pushes him into the grave.*]

Bury him deep, bury him deep, bury him deep, deep, deep.
Who's this in masquerade so queer, very queer?
Who imitates King Chanticleer, Chanticleer
Of me thou'd'st better have a fear. 'Tis your cue to disappear.

[*Strikes him down.*]

Bury him deep, bury him deep, bury him deep, deep, deep.

O! Mother mine thou once wert dear, once wert dear,
Until thou kill'st Chanticleer, Chanticleer.
Now thou'rt to me a murderess mere.
Thus ends thy sad career.

[*Strikes her into grave.*]

Bury her deep, bury her deep, bury her deep, deep, deep.

[*Change to Minor Key.*]

Bacon, for thee my love's sincere, love's sincere.
In life I've never found thy peer, found thy peer.
But surely thou'd'st be lonesome here,
Thou brave old buccaneer.

[*Strikes him into grave.*]

Blest be thy sleep, blest be thy sleep, blest be thy sleep, sleep, sleep.

[*Return to Major Key.*]

And now to die I'll volunteer, volunteer.
Thus ends our tragedy so drear and austere. ~
We hope at us you will not jeer. When to bow we re-appear.
Kind friends adieu, kind friends adieu, kind friends adieu, adieu,
adieu.

[*He jumps into the grave.*]

TOASTEM. [*Tune, "Buttercup."*]

And so I'm called Toastem.
By Omelet and Postum.
Who're now on their road going down.
The next one can roast 'em
While I say a nostrum,
For I am a pious old clown.

CURTAIN.

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Dr. Garcia. Surgeon of the Madaline.....Straight
Gilbert Hall, M. D. In love with Olive.....Juvenile
Robert Glenn. A Wall Street Banker.....Old man
Gregory Grimes. Lester's Private Secretary.....Eccentric Comedy
Ebenezer. Glenn's Butler.....Negro Comedy
Olive { Glenn's }Juvenile lead
Sally { Daughters }Soubrette
Maria. Wife of Pedro.....Character

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Act 2. The Isle of Santa Cruz, off San Domingo. One month later.

Acts 3 and 4. Lester's home at Santa Cruz. Five months later. Between Acts 3 and 4 one day elapses.

SYNOPSIS OF INCIDENTS

Act 1. Handsome drawingroom at Glenn's. Sally and Ebenezer. "I isn't imputtinent, no, no, Missy." "Papa can't bear Gregory Grimes, but I'm going to marry him, if I feel like it." "C' ding away?" "I was dizzy for a moment, that was all." "This marriage is absolutely necessary to prevent my disgrace." "General Lester, you are a noble man and I will repay my father's debt of honor." "Robert Glenn is dead."

Act 2. Isle of Santa Cruz. "Mark brings his American bride to his home today." "You and I and our child will be no better than servants." "How can I help but be happy with one so good and kind?" "It means that I am another man's wife." "Dat's mine; don't you go to readin' my lub lettahs in public."

Act 3. Sitting-room in Lester's house. "What has happened?" "Is my husband safe?" "Break away, give your little brother a chance." "To tell the truth, my heart is breaking." "Debt of duty! and I was fool enough to think she loved me."

Act 4. "The illness of the general has an ugly look." "The gossips have it she would rejoice to be rid of her husband." "The Gilbert Hall I loved is dead." "Standing on the brink of the grave, my vision is clearer." "Forgive, and I will devote my life to making you happy in order to repay the debt I owe you—a debt of honor."

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DEAN SMILEY.....	Dean of the College of Arts in Northern University
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ADOLPH HOPKINS.....	A lazy boy
BASTIAN BRIGGS.....	A dig
JOSH ANDERSON.....	A basket ball enthusiast
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ACT I. SCENE—The Palace of Sweets, familiarly known as "The Pal," the meeting place of town and college. TIME—Morning, three days before the championship game.

ACT II. SCENE—The campus of Northern University. TIME—Morning, the day of the game.

ACT III. SCENE—"The Quarters," home of the six boys. TIME—Evening, the jubilee after the game.

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SUSAN MOORE, his wife.

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TAGGS, a waif from New York..... Soubrette
Time—Mid Autumn. Place—Vermont.

Time of playing—Two hours and a quarter.

SYNOPSIS

ACT I. The Old Homestead. Uncle Rube arrives.

ACT II. The Constable's office. The plot to ruin Uncle Rube.

ACT III. Evening at the old farm. Uncle Rube is arrested.

ACT IV. The Constable's office again. The old farmer wins!

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SYNOPSIS

ACT I—The Kitchen in Captain Standish's house. An early August morning—Stolen Fruit.

ACT II—The Dooryard of Captain Standish's house. An afternoon in October—A Maid's Toys.

ACT III—Same as ACT I. A night in March—The Red Light on the Snow.

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Lieut. Cristobal, S. A. In love with soldiering.....Straight
Dr. Harrison, Red Cross H. S. In love with surgery.....
.....Straight old man
Elmer Walton, banker. In love with Spanish bonds.....
.....Character old man
Phillip Basset, his stepson. In love with Ysobel.....Juvenile
Fernando Diaz, Walton's cashier, afterwards S. A. In love with
Cora Heavy
Beverly Brown, Walton's butler, afterwards Red Cross H. S. In
love with chickens.....Negro Comedy
Cornelius Dwyer, Walton's coachman, afterwards U. S. A. In
love with "Naygurs".....Irish Comedy
Antonio Carlos, a Cuban planter. In love with Spain.....
.....Character old man
Cora Basset, Walton's stepdaughter. In love with Oscar..Juvenile
Bess Walton, Walton's daughter. In love with Milton.....Ingenue
Ysobel Carlos, Antonio's daughter. In love with Phillip....Juvenile
American Soldiers, American Sailors, Spanish Soldiers, Guerillas.

Actual time of playing, two hours.

SYNOPSIS

ACT I. The ball at Walton's, Washington, D. C. Handsome interior.

ACT II. The Red Cross Hospital. First day's battle of Santiago. Exterior.

ACT III. Scene 1.—Interior Guerilla headquarters in the Sierra Cobra, near Santiago. Scene 2.—Exterior. The underbrush of Sierra Cobra. Scene 3.—Fight in the mountain pass, second day's battle of Santiago. Exterior.

ACT IV. Hotel Tacon, Santiago, on the night of the surrender. Interior.

NOTE.—Walton, Dr. Harrison and Carlos may double easily, and the piece played with nine males, three females.

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This entertainment utilizes all sorts of talent, and gives each participant a good part. Large societies can give every member something to do.

SYNOPSIS

Gathering of the Members of the Society—The Roll-Call—The Greeting Song—Minutes of the last meeting—Report of The Treasurer—Music: "Sack Waltz"—A paper on Woman's Rights—Song: "No One to Love, None to Caress."—Reading of "Marriage Statistics"—The Advent of the Mouse—Initiation of two Candidates into the Society—The Psalm of Marriage—Secretary's Report on Eligible Men—A Petition to Congress—Original Poem by Betsy Bobbett—Song: "Why Don't the Men Propose?"—Report of The Vigilance Committee—An Appeal to the Bachelors—Prof. Make-over—The Remodelscope.—Testimonials—The Transformation and a miscellaneous program.

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ROBERT SLOCUM.....A friend of the family, *Juvenile*
CHARLEY BROOKS.....A neighbor, *Comedy*
JIM RYAN.....A theatrical manager, *Comedy*
MRS. RUGGLES.....Wife of Jefferson, *Old woman*
BLANCHE DILLINGHAM.....Wife of Walter, *Lead*
DORA RUGGLES.....In love with Slocum, *Ingenue*
ELIZABETH BROOKS.....Wife of Charley, *Comedy*
VALESKA BIJOU.....A leading lady, *Comedy*

The action of the farce takes place in the home of the Dillinghams, New Rochelle, New York, during the month of May.

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A PAIR OF GLOVES

(Afternoon)

ACT II

THEY ARE LOST

(A few minutes later)

ACT III

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LIEUT. GRISWOLD, from the Presidio Reservation.

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CHARACTERS

CAPT. ROBERT RACKET, one of the National Guard. A lawyer when he has nothing else to do, and a liar all the time.....Comedy lead

OBADIAH DAWSON, his uncle, from Japan, "where they make tea".....Comedy old man

TIMOTHY TOLMAN, his friend, who married for money, and is sorry for it.....Juvenile man

MR. DALROY, his father-in-law, jolly old cove.....Eccentric

HOBSON, waiter from the "Cafe Gloriana," who adds to the confusion Utility

CLARICE, the Captain's pretty wife, out for a lark, and up to "anything awful".....Comedy lead

MRS. TOLMAN, a lady with a temper, who finds her Timothy a vexation of spirit.....Old woman

KATY, a mischievous maid.....Soubrette

TOOTSY, the "Kid," Tim's olive branch.....Props.

SYNOPSIS

Act I. Place: Tim's country home on the Hudson near New York. Time: A breezy morning in September. The Captain's fancy takes a flight and trouble begins.

Act II. Place: the same. Time: the next morning. How one yarn requires another. "The greatest liar unhung." Now the trouble increases and the Captain prepares for war.

Act III. Place: the same. Time: Evening of the same day. More misery. A general muddle. "Dance or you'll die." Cornered at last. The Captain owns up. All serene.

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SCENE:—Castle of Ills-Galore, City of Illville. TIME:—To-morrow. The tunes are all old and familiar; most of them will be found in "Home Songs." Price, 25 cents.

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